

SANDSCRIPT

UNIVERSITY OF CALIFORNIA, SAN DIEGO

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24 February, 1965

31

Where is the night, when the sun is shining?
Where knowledge is, can ignorance endure?

KABIR, POET OF INDIA

PHILOSOPHY COURSE OFFERED AS ELECTIVE FOR FRESHMAN

The first elective course to be offered undergraduates at UCSD is Philosophy 21B, "The Nature of Philosophy." This one-semester course will be taught by the Chairmen of the Department of Philosophy. Dr. Popkin and Dr. Stoll. Mr. Kirkby is the teaching assistant for the course. The class meets for two lectures a week, and one tutorial with Mr. Kirkby.

The approach to the course is somewhat similar to that of the Humanities sequence. Emphasis is on primary sources. Although Stoll and Popkin's book Introduction to Philosophy, supplements the readings. Material is approached systematically, rather than historically, as is customary. This means that ideas are studied for their own significance, rather than their effects on development. In this light, students will first attempt to understand their readings and then criticize them--asking if the philosophers are right, and defending their personal views against the philosophers'.

Reading includes Plato's Republic, Descartes, and Hume. Students do not just sit around and philosophize however. A paper a month is expected. This will be a tough course. As Dr. Saunders says, "students will not be spoonfed!" It will be exciting for those enrolled, and for the professors, who are perhaps even

more excited than the students.

ASUCSD SENATE MEETING RESOLVES "UNCONSTITUTIONALITY" CHARGE BY JUDICIAL

The ASUCSD Senate met at noon Friday. The need to complete the Senate's business in time for 1 p.m. classes--and the issues raised--produced a tumultuous session.

A concise but comprehensive Financial Report was given by Coordinator Bob Murphy. The new faculty representative to replace Provost Goldberg, Dr. Gordon Goules, was introduced and sworn in. A report (inconclusive) was made by the Associated Student Cards committee, and a status report by the Student Evaluation of Teachers committee.

The fireworks came when Senate President Janet Albin read a finding of the Judiciary that the Senate action of last week in forming committees to draw up Bylaws for the various branches of the government was unconstitutional. An impasse was avoided by a motion which voided the previous Senate action. In the same motion, a new committee was formed to determine the true nature of "Bylaws" and to advise the Senate as to what action it legally could, and perhaps should, take.

ASUCSD President Larry Baker addressed the Senate and requested the creation of two new cabinet posts: a Commissioner of School Spirit and a Commissioner of Athletics. The request was approved. The President then further requested the Senate to approve his nominees for the posts, Fred Longworth for School Spirit and Bob Litchfield for Athletics. Since Bob is a Representative, the legality of his holding both positions was raised. Time ran out before the issue could be resolved, and the matter of appointing members to fill the two posts was tabled until the next meeting.

**Honesty Is
Our Policy**

LIBRARY
UNIVERSITY LIBRARIAN
MR. MELVIN J. VOIGT

A recent article in the Los Angeles Times (Feb. 7, 1965) quoted UCLA Dean of Students, Byron H. Atkinson as saying, "The heart and soul of an honor system is group acceptance. It can only work where the students have a strong sense of common interest and want to make it work." Furthermore, "an honor code is ideal for a small school with a homogeneous student body," like UCSD. Even when UCSD's college complex has an enrollment of 27,500 students, the small size of each of the 12 colleges will still provide the honor code with a workable medium.

But do we have an honor spirit? Our honor code is only workable if it is accepted by everyone. It seems that too few people are concerned with the responsibility which the honor code implies. Too many UCSD students draw the line between serious cheating and harmless cheating. No form of cheating is harmless. A little wrong is still a wrong.

I want to see the honor spirit work at UCSD. I am sick of student apathy to matters of the greatest concern to their emotional and educational growth. I want every UCSD freshman to approach me or Terry Barker personally, in the form of "Letters to the Editor" on the realization of an honor spirit at UCSD. Or do you want rules?

Mark Hinderaker-Editor



Re: Mr. Philmus

"To accept a notion merely because it is accepted is not to think critically." Blessed be the questioning individual--for without him there is no progress. We hope that people will take advantage of Sandscript to help the university educate them to "some degree of intellectual independence."

To the Editor:

What I have to say I am making public because, like many of my colleagues, I am concerned with the future of undergraduates at this university.

How you conduct yourselves now is going to have a lasting influence on the attitudes of the administration and the faculty towards you. The discretion and maturity you do not exercise in your first newspaper and in your student associations are that part of this conduct that gets the most public attention. Your desires and demands, of the university, that do not evidence much forethought or emotional maturity, will inevitably direct the university's policy concerning how you will be regulated.

Presumably you are being educated so that you may achieve some degree of intellectual independence, so that you will be able to think critically. To accept a notion merely because it is accepted is not to think critically. Because many (not all) American colleges do arrange much of the social life of their students does not mean that American colleges ought to supply such direction. Let me remind you that "the opportunities for social life that are normally associated with a college" are almost nowhere associated with universities in Europe. Furthermore, you gain institutionalized social activities at the expense of a certain amount of freedom. That is, if you expect the university to give you facilities for social functions, you should be prepared to accept the university's regulation of those functions. If you think it necessary to band together in fraternities and sororities to protect your individuality, you should be aware that the university will try to bring such associations, which are inimical to learning and individual responsibility, into accord with the intentions of the university.

R.M. Philmus, Dept. of Literature

OPEN FORUM

TO THE EDITOR OF SANDSCRIPT:

I write not so much in anger, nor even in sorrow, but in disappointment. It is difficult to find in the tone and substance of too many of your pieces evidence that the freshman class at UCSD is in fact the same one so eloquently reported on, even quoted, in recent issues of the Los Angeles Times. I am sure, however, that the faculty I know and the faculty reported on, even quoted, in the Times is one and the same: working hard at its planning and teaching, trying as hard to keep up with its research and writing (so that it will be capable of planning and teaching), asking of its students almost as much as it asks of itself. And I suggest that writers for Sandscript might well think of that faculty, and the kind of University it is committed to build, before they editorialize so irresponsibly about what is in fact going on here.

What I find particularly distasteful is, in your second issue, the piece headed "Why Not Green Stamps" --a piece which is, of course, like all such pieces, unsigned. My colleagues in the Department of Linguistics do not need me to defend their program or to construct an apologia for it. I know that, like all of us here, they are quite willing to explain what we are trying to do to anyone who, instead of indulging in anonymous peevish pontifications, will take the time (and find the courage) to ask. All of us need what used to be called constructive criticism. So far as I know, all of us have welcomed it and have put it to good use. What particularly disappoints me is that the piece to which I refer is probably meant as constructive criticism. And unhappily, we have no Subject A screening

examination in constructive criticism. Or indeed, in manners and good taste.

I and my colleagues in the Department of Literature, I am pleased to say, have benefited by considerable constructive criticism: delivered to us person-to-person. (Our office doors are of course usually shut. But we do have office hours and can arrange for more. The student has only to knock, and he can enter--unless he whose office it is, is in a planning committee worrying about how to take advantage of the constructive criticism he has been given by a student who has already knocked and entered.) But there has also been a good deal of the sort of shallow vituperation which characterizes "Why Not Green Stamps." Usually it has taken the form of unclever, pseudo-witty, nasty remarks about books which the student has been too impatient to try to understand. If you can't understand it, knock it--this is the formula. Knock it, lest it knock you and you have to take it seriously and perhaps learn that the world is not as simple as you would like it to be.

And it is a dangerous formula, potentially destructive of all that we together are trying to accomplish here. It is the sort of formula which comes from university students who insist on referring to themselves as boys and girls; whose notion of social notes from all over is out of Playgirl by Peeping Tom; who show evidence of longing for fraternalism imposed from without, not developed from within; who so far have apparently not learned that what UCSD is first and foremost is an academic community, a community of scholars. A university centers its life neither on its students nor its faculty, but on learning. All else follows, or should follow--even social life, even student criticism of faculty, even faculty criticism of students, even the tone and substance of Sandscript.

Sincerely,
Roy Harvey Pearce

34 (In response to Dr. Pearce's letter)

Dr. Pearce,

I don't think any UCSD student wishes to disrupt what the university is trying to accomplish. But it is understandable if he feels bitter over what seems to him a waste of precious time. No question like this can be simply decided. Nobody is attacking the integrity of a member of UCSD's distinguished faculty. Much of what Dr. Pearce refers to as "shallow vituperation" is valid reaction against what is essentially an experiment. Take it with a grain of salt and learn from it.

The UCSD program hasn't yet proven itself. Its success will not be determined in any "planning committee." Perhaps, more attention might be paid to the "nasty remarks" of certain students in drawing up next years Humanities reading list. While the format is less than desirable, maybe there's a point behind the plunk. While students do make mistakes, so can faculty.

I am, of course, happy that Dr. Pearce had the initiative (and courage) to attack something which obviously needed questioning. I am disappointed that so few of the faculty can say as much. Sandscript is, of course, a learning process. We make mistakes, try to correct them, and try never to make them again. While Sandscript cannot attest to the accuracy or inaccuracy of "Green Stamps" in relaying student sentiment, the strength and direction of attack was a little out of taste. I would print it again, unedited, but would remedy the unpardonable absence of a byline. You learn, we learn.

In order to keep both students and faculty on their toes and create a university atmosphere at UCSD, Sandscript wishes to extend a "heartly welcome" to all such letters of comment. It is important that Sandscript's readers should come into contact with both sides of every question. Thank you, Dr. Pearce. Thank you, students.

Mark Hinderaker-Editor

To the Editor:

A letter from Ted B. Humphrey in Sandscript, February 17th, demands a reply. Our charter Cal Club members in no way disgraced the reputation or traditions of UCSD either by their behavior or the presentation of their skit at the January convention. Their skit was refreshingly naive, sudsy-clean compared to some, and received a standing ovation.

Each of UCSD's charter members is well qualified through active participation in student government and leadership. There are many equally deserving students in the freshman class, of course, but in the beginning, President Kerr chose to select those who hold elective and appointive offices.

On other campuses, with the exception of the San Francisco Medical School, graduate students in Cal Club are former undergraduate Cal Clubbers. If UCSD graduate students in the past had shown any interest in a student government, or a school paper, or a yearbook, or any desire to become involved with the kinds of things which concern the Cal Club, President Kerr would most likely have suggested participation before this year. As for the ratio of graduates to undergraduates, Cal Club does not, cannot, and never claimed to be "truly representative" of each campus. (A fact which came under discussion in one of the sessions of the convention.) Since nominees have proven their acceptability through scholarship and leadership, to allow haggling over personalities would make their already difficult selection nearly impossible.

A delay of a semester or a full year before establishing this chapter, as you suggest, would have denied UCSD the benefit of the ideas, the sense of the whole university, the spirit and enthusiasm so sorely needed, which the delegates brought back to this campus. They even learned there is an Alma Mater. Sorry, but I find your sour grapes totally indigestible!

Ted Forbes, Dean of Student Affairs

CAMPUS CHURCH TO HEAR TILlich

Announces New Program

Dr. Paul Tillich, eminent theologian, will speak at Peterson Gymn on the San Diego State campus tonight, Feb. 24, at 8:00 p.m. All students are welcome to accompany members and friends of University Lutheran Church who will leave from the church at 6:30 p.m., arriving at about 7:15, in advance of what is expected to be an overflow crowd. The church and student center is located just west of Revelle College, on La Jolla Shores Drive.

Tillich's book, "Biblical Religion and the Search for Ultimate Reality," is the focus of study and discussion tomorrow at the University Church, beginning at 8:00 p.m. Everyone is welcome.

A new Dialogue-in-Depth series will begin in March, featuring supper (for a slight fee of 50¢), and the following topics:

- Mar. 4 - "The New Quest for the Historical Jesus," by Pastor Jack Lindquist, who will evaluate the historical-critical approach to the New Testament.
- 11 - "Synanon" by former drug addicts who have discovered an alternative to the needle.
- 18 - "Sex Life at UCSD," with free copies of the reprint, "A Common Sense Sex Code."
- 25 - "Christian Existentialism"

The programs begin at 5:00 p.m. and end at 7:00, giving ample time for studies and steadies.

Coming: "Cross Wind," our church paper, and the "Catacomb," a room reserved for students whos quest for ultimate reality is in the social

realm. We also worship on Sundays at 11:00.

SOCIEDAD HISPANICA NEWS

The Sociedad Hispanica de UCSD met Thursday at 1:00 and made plans for the second semester...

1. Spanish Dinner To Be Held Mar. 13
What: A delicious Spanish meal to be served with a background of Spanish entertainment.
When: Saturday, March 13, 6:00
Where: At a room on the upper campus to be announced later.
Who: All UCSD students and faculty encouraged to attend.
How Much: A donation of only 50¢
Everyone interested please contact Barbara Beasley or Miss Urrea immediately.
2. Beach Party Planned
Sunday, March 21, marks the first day of Spring--and the day of the Sociedad Hispanicas Beach Party. Everyone welcome.
3. Guides
The Club has volunteered its services as guides for some of the high school groups touring our UCSD campus.
4. Mexico
Another trip to Old Mexico is in the planning stage.
5. Unicorn Theatre Excursion
As part of an expanding number of social and service activities, the Spanish Club is sponsoring a student night at the Unicorn Theatre, 7456 La Jolla, Blvd., on March 1, at 7:00 p.m. A film version of the very highly regarded Long Day's Journey Into Night, a play by Eugene O'Neill (see last week's Sandscript for details) will be presented, and the student rate of \$1.00 will be in effect. Transportation will be provided for those who need it. Don't miss a wonderful experience you'll want to repeat. Please contact John Pratola if interested.

NOTES ON ARTS AND LECTURES -- by Noal

Noal's back, not necessarily by popular demand. Since our last published column, a number of exceptional C.A.L. events have occurred. If you missed them, well then, you missed them. With maybe one exception: Buñuel's masterful film, Viridiana.

The Linguistics department, through C.A.L., is sponsoring a series of foreign language films for showing on Tuesday evenings at Sumner Auditorium at 7 p.m., two films each in our four languages taught here. (The first eight are listed elsewhere in this issue.) Also, C.A.L. is providing the Oedipus Rex to be shown at noon in building C. on 4 March, and possibly Antigone either a week before or a week after Oedipus.

If there were sufficient "popular" demand, Viridiana might be brought back under one of these programs. It ought to be. Or maybe, in view of freshman response to Sumner movies, it shouldn't be.

Freshman attendance at the Chamber Music series is rising, and an increased number showed up for the Vegh Quartet program last Tuesday night (16 February) at Sherwood Hall. Yet, we were told that the several dozen empty seats left vacant corresponded to student tickets, sold at ridiculously reduced prices, while premium-paying customers were turned away at the door! Something wrong here.

One hypothesis to account for the empty seats might be that the program was "previewed" on campus via records, and that students either got enough out of the preview to feel they didn't need the live performance, or that the preview convinced them they didn't like the program to be performed. There is one flaw in this theory: Despite rather elaborate and time-consuming preparations and a well presented program, a total of six students (three grads and three undergrads) bothered to attend the first run at noon, and none for the second at 1 p.m. Moreover, all six who did attend were also seen at the concert.

The low attendance at the Noon Program of Recordings that Thursday could be accounted for by lack of advance publicity (and, admittedly, it was a dry run-thru to see that such a program would work). But what happened on the 18th for the spectacular "J.B." presentation? Here was a program that some freshman spent at least a dozen hours preparing, was

remarkably well done, and was as current as tomorrow's homework. And it was publicized in both previous issues of Sandscript. Who came? About a dozen to the first run and a half-dozen to the second including a scattering of grad students. Well, you missed a fine show. Ask the few who came.

We suppose that we should now ask the Administration, "What are YOU going to do about freshman attendance at these Noon Programs?" In case the Administration has any doubts, we humbly but confidently offer the following recommendation, which should provide not only a solution to this, but to a number of other pressing campus (freshman) problems:

Draft the entire class of '68 into the Army, or better yet, the Marine Corps.

It would then be a simple matter to march the students from their Honors-class lesson in "Rice-paddy Belly Crawling" to the Noon Program or what-have-you. The Intra-mural athletic program would be solved the same way, that is, by simply having the students fall-out for volleyball. The "social-life" problem would just naturally disappear, since everybody loves a Marine--and vice versa. One could expect the "high-school rinky-dink"--of which we've heard a few discriminating freshmen recently complain and of which we had a superb example in the last issue of Sandscript--to disappear, as it just naturally seems to do under the Marine Corps mystique.

The Camp Mathews billeting problem might be slightly increased (we might be able to make them take it back), since the current occupants wouldn't qualify for non-com quarters and would have to move into tents. We'd have to get the tents back, or dig fox-holes. But then, the occupants wouldn't have to pay rent for their quarters, and in fact financial problems would disappear since the entire class would be rich on their PVT pay: No scholarships to earn (and maintain), no part-time working (for pay anyhow), and plenty of money for beer (if we could buy beer).

And what a Fraternity! Complete with distinctive emblems, and National in scope and charter, too.

It's hard to see how reasonable men could find fault with this all-encompassing solution, but if for some technical reason it is not feasible, we'll just have to give up on the Administration

(NOAL, continued)

and resort to our own devices. That is, we'll have to ask ourselves the shocking question, "What are WE going to do about freshman programs?" Well, we privileged participants of this pampered "pioneer" pack of pupils can get off our collective posteriors and do a few things for ourselves, such as attending the events which are provided. If we can't even do that, we ought to have enough sense--or shame--to shut-up complaining about it.

But we digress. This was to be a column reviewing the Vegh Quartet performance of 16 February. We enjoyed it thoroughly, despite the following comments, although many we talked to felt uneasy about the performance.

The playing was as near flawless as one can find off phonograph records (where tape-splicing can produce inhumanly and unearthly perfect performances), although the Vegh interpretations are very personal, quite unlike any other quartet we can recall. They are not as "integrated" as we like, and the second fiddle really plays second fiddle to the first. We were distracted by the rather imposing and very animated figure of Sandor Vegh himself, the first violin, compared to the rather "wooden" appearance of the others, but then we don't like athletic conductors, either.

The most baffling thing about the performance was the program: We wonder how the selection of a Mozart-like Beethoven, a Beethoven-like Mozart, and an unlike-anything Bartok could have been arrived at. The Beethoven is one of his earliest works, in fact his very first (of sixteen) string quartets, despite the "number 3" marking, and owes much to old-Haydn and young-Mozart. We were glad to hear it, though, if only to prove once again that even Beethoven wrote works that remain in the repertory only because they bear his signature. Had the entire opus 18 (B.'s first six quartets) been published under the name of, say, Spohr, they would all be lost in Limbo. The playing was a lark for the Vegh (who made their reputation with recordings of the difficult six quartets of Bartok), but the playing of the second and fourth movements owed much more to Beethoven's second, or Heroic, period than to his youth.

The Vegh launched almost immediately into the very difficult, but immensely rewarding, Bartok Quartet #5, the work which was "previewed" at the Noon Pro-

gram. Although again a very personal statement of the music by the Vegh, and quite different in some respects from the recorded versions we are used to, we found the work very satisfying (although others didn't). The playing was better integrated (with only the second violinist being denigrated), and with special kudos going to the cellist for the virtuosity and ease with which he executed his all-but-impossible part.

After a brief intermission, the Vegh performed our favorite Mozart quartet, the number 19 (K.465), sometimes known as the "Dissonant" because of its "incorrect" introduction to the first movement. The playing again tended to support Sandor Vegh (although this is partly due to the nature of the music), and except for the last movement seemed somewhat routine and casual.

In sum, an interesting and enjoyable evening, but not an earth-shattering performance.

The next Chamber Music program, and the last in this series, will be the Albineri Trio on 27 March playing Trios by Haydn, Ravel, and Beethoven. The most important work of the three is the Beethoven (in B flat, Op. 97, "Archduke" Trio for Violin, 'Cello, and Piano), compared by Burk to B.'s Fourth Piano Concerto, "only better." It will be "previewed" on campus on 25 March.

Not included in the current series, (and for which no Season Tickets are available), are six special events listed elsewhere in this issue. Student tickets go for about 1/3 regular price. BUT NOTE: If you have any intention at all of going to any of the six, get your ticket NOW, especially for In White America which is open to ALL San Diego school students. There won't be a ticket left an hour after the notices hit the street.

And if you buy a ticket, GO. —Noal



And God hath spread the earth as a carpet for you, that ye may walk therein through spacious paths.

SIX SPECIAL EVENTS

EMLYN WILLIAMS as CHARLES DICKENS

Wednesday, March 3 8:30 p.m.

A great theatrical experience of our time is Emlyn Williams' performance as Charles Dickens. One of the most distinguished actors and writers of the English-speaking theatre and perhaps the first to bring magic to a one-man show, Mr. Williams, alone on the stage, conjures up a galaxy of remarkable Dickens characters, of moods and emotions, that remains indelibly in the mind and heart long after the lights go up. No one who cares for the real glories of the theatre, the art of acting and the wonder of Dickens will miss him.

This program consists of nine scenes from such Dickens classics as *Pickwick Papers*, *A Tale of Two Cities*, *Dombey and Son* and *Sketches by Boz*.

"He is an actor of striking range and great virtuosity. The result is a combination of personal charm and adroit theatrical mimicry which rivets audience attention to him for two solid hours and which, miraculously, becomes increasingly compelling as it goes along!"

—Walter Kerr, *New York Herald Tribune*

Reserved Seating \$3.00 (UCSD students \$1.00)

Mr. Williams' appearance is co-sponsored with the Old Globe Theatre where he will perform at 8:30 p.m. on Monday, March 1.

PAUL BADURA-SKODA and JOERG DEMUS
duo-pianists

Saturday, March 6 8:30 p.m.

The art of four-hand piano playing today enjoys a renaissance largely through the artistry of Paul Badura-Skoda and Joerg Demus. The treasury of compositions in this genre had been grossly neglected until they sought to revive it through recordings and public performances. For this concert, they will play

Schubert: Rondo in D Major (four hands),
D. 608

Schubert: Sonata in A Minor, D. 784

Mozart: Sonata in D Major for two pianos,
K.V. 448

Schubert: Fantasy in C Minor, D. 993

Mozart: Fantasia in C Minor, K.V. 475

Schubert: Grand Duo in C Major, D. 812
(four hands)

Badura-Skoda and Demus, each a noted concert pianist, live in Vienna, contributing actively to that city's full and dynamic musical life. Their appearance together at Lincoln Center's Philharmonic Hall seems certain to become an annual event after the enthusiastic reception for their first concerts there.

Reserved Seating \$2.50 (UCSD students \$1.00)

All to be at SHERWOOD HALL
700 Prospect Street
La Jolla

PEARL LANG and Dance Company
an All-University Concert

Thursday, March 11 8:30 p.m.

One of America's foremost dancer-choreographers, Pearl Lang shared professional and advanced classes with Martha Graham at her famous studio and School of Contemporary Dance. Since 1949 Miss Lang has achieved outstanding recognition as a choreographer and star of her own company.

With Miss Lang are nine talented young dancers in a varied program which includes the premiere of Gunther Schuller's "Dismembered Fable." This work was commissioned for the University of California All-University Concert Series by the Intercampus Cultural Exchange Committee.

"The art of Pearl Lang has been forged from passion and intellect. With the years, its beauty has deepened, its texture become more sumptuous. The most exciting moments are always those inhabited by Miss Lang herself. There are few dancers—and Miss Lang is most assuredly among them—who can make unforgettable images with their bodies."

—Doris Hering, *Dance Magazine*

Unreserved Seating \$1.50 (UCSD students 50¢)

IN WHITE AMERICA

Martin Duberman's dramatized documentary
directed by Harold Stone
with the original New York cast

Saturday, March 13 3:00 and 8:30 p.m.

In White America is a highly charged drama which traces the Negro experience from slavery to the present through speeches and recollections presented exactly as they were originally spoken or written. The resulting chronicle is both moving and convincing, both powerful and true.

Three American presidents are disturbingly present: Jefferson, Johnson and Wilson. There is a bit of humor, too, in a witty scene with Father Divine; but the most poignant and moving scene of all is that of 15-year-old Daisy Bates who tries to enter Central High School at Little Rock.

In White America opened at the Sheridan Square Playhouse in New York on October 31, 1963 and has been playing to capacity houses ever since. New York's major drama critics have given it their most enthusiastic reviews, and the show won the Drama Desk-Vernon Rice Memorial Award as the most outstanding achievement that year in the off-Broadway theatre.

Reserved Seating

3:00 p.m. performance: \$2.00 (Students 50¢*)

8:30 p.m. performance: \$2.50 (Students \$1.00*)

*Because of the great educational value of *In White America*, the Committee for Arts and Lectures extends its student rate (normally enjoyed only by UCSD students) to all students of all San Diego county schools.

TERESA STICH-RANDALL, soprano

Friday, March 19 8:30 p.m.

Teresa Stich-Randall is the leading soprano of every great European opera house: Vienna State Opera, Milan's La Scala, Rome, Paris, Geneva, Lisbon, Venice, Copenhagen, Florence, Barcelona Operas. She is the stellar adornment of the major festivals: Salzburg, Aix-en-Provence, Bordeaux, Bergen, Vienna June Festival. In these appearances with major orchestras, her recitals in the major cities are broadcast, televised, recorded.

Miss Stich-Randall reigns as the first, and the only, native-born American to be awarded the title of Kammersängerin ("Singer to the Royal Court") by the Austrian Government.

Her wonderful voice, her dazzling style and her intelligent interpretation will conquer her audience. The artist possesses a coloratura quality absolutely unique, especially in pianissimos of a rare sumptuousness.

Unreserved seating
\$2.50 (UCSD students \$1.00)

JULIAN BREAM, lutenist-guitarist

Sunday, April 4 8:30 p.m.

The English lutenist and guitarist Julian Bream has become one of the most distinctive and sought-after artists of our time. His recordings have moved into the best-seller class; his concerts are crowded in cities around the world. Mr. Bream's art possesses those rare qualities of communication and charm which transform the recital platform into a place of warmth and beauty, of excitement and solace.

His program will include works for the lute by Cutting, Holborne, Johnson, Dowland, Byrd and Batcheler; works for the guitar by Mudurra, Sor, Britten, de Falla and Bach.

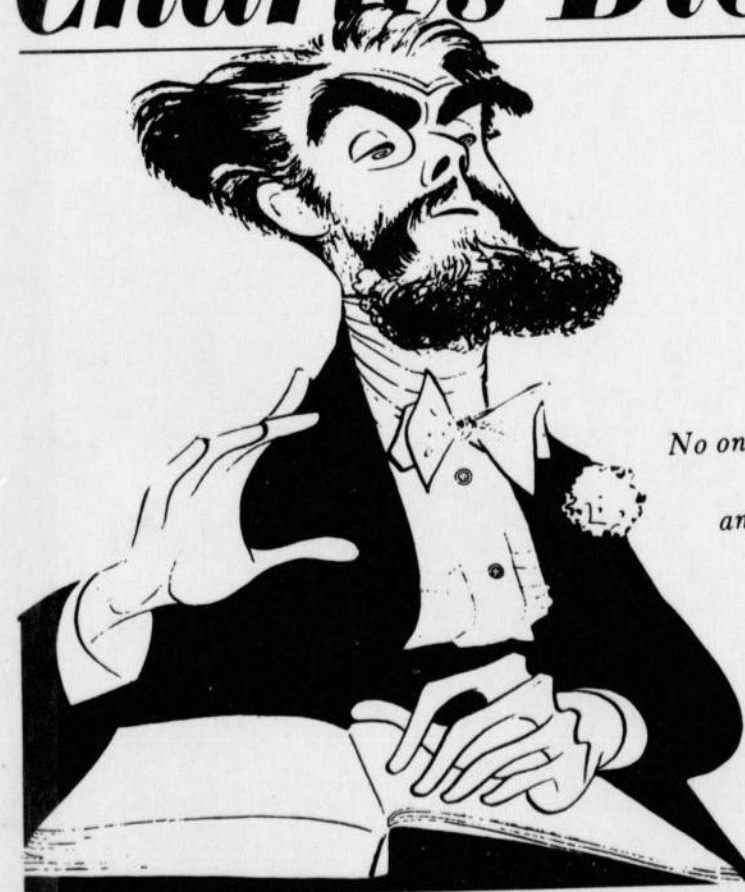
"...polished style, constantly gleaming in the changing lights and shadows he casts by his sensitive and understanding phrasing. His guitar playing is magnificent; the unusual and glowing vitality of his handling of the lute holds us spellbound!"

—Paul Hume, *Washington Post*

Unreserved Seating
\$2.50 (UCSD students \$1.00)

One of the Great Theatrical Events of the Decade

EMLYN WILLIAMS as Charles Dickens



No one who cares for the real glories of the theatre, the art of acting
and the wonder of Dickens will miss him.

A great theatrical experience
of our time is Emlyn
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heart long after the lights go up.

FRESHMAN HUMANITIES PAPER, SCHEDULED
FOR THIS ISSUE, TO APPEAR NEXT WEEK

The first of a series of freshman Humanities Theme papers, which was to appear this issue, will appear next week.

Selection of a paper for inclusion in Sandscript is not the result of a "contest," nor does it imply a judgement of "best" in any absolute sense. It does incite an exceptional paper of sufficient general interest to warrant inclusion here.

Only the first paper will be from the first semester; later papers will be from the current assignments.

LINGUISTICS DEPARTMENT SPONSORS
FOREIGN LANGUAGE FILMS TUESDAY EVES

The Linguistics department, in connection with C.A.L., has made arrangements to show the following films in Sumner Auditorium at 7 p.m. Tuesdays. Since the films are being shown in consonance with the UCSD Language program, no charge will be made for UCSD students.

- 2 March Inspector General (R)
- 9 March The Young and the Damned (S)
- 16 March Diary of a Country Priest (F)
- 23 March The Last Bridge (G)
- 30 March Admiral Ushakov (R)
- 6 April End of Innocence (G)
- 20 April Children of Paradise (F)
- 27 April The Trial (G)

Sandscript will run reports of reviews of the above films on a regular basis.

MUSIC OF CHAVEZ AND REVUELTAS THURSDAY

The Noon Program of Recordings this Thursday, 25 February, at 12:05 and 1:05 p.m. will feature the music of Mexico's two greatest composers, Carlos Chavez and Silvestre Revueltas.

The program is in connection with the Sociedad Hispanica investigation into Spanish music, but anyone interested is welcome to attend.

The works performed will be Sensemaya (Chant to Kill a Snake) by Revueltas (7 minutes), performed by Leonard Bernstein and the New York Philharmonic on a new Columbia Stereo release, MS6514. The second work will be Toccata for Percussion by Chavez, an extended work in three movements employing only percussion instruments, performed by Henri Temiarka and the Los Angeles Percussion Ensemble on a still newer Columbia release, MS 6447, also in stereo.

Program notes, as usual, will be available at the door, room C-2414.

The Cal CONCH-ence

This column should be taken with a "grain of salt." For those who are annoyed with it, that's your own fault for reading it. After reading it once, you should have enough sense to see it stinks. But since you insist upon reading it again--here's the latest gossip!

Ann Meister and some of the Berkeley boys (actors in Three Men on a Horse) went TJ-nightclubbing early Sunday morning. Anything for culture-eh Ann!

While Ann was off in Tijuana, Freddie and Barbara were left 'high and dry' dangling hotel room keys.

A new fraternity was formed with Fred Longworth as president. With such leadership, how can it fail?

LOST: One sheep--check out Willie Lorenzen.

We would like to congratulate Sharon Tyrpin on her recent engagement. It's good to see she got her man.

In spite of the band, made a good show at our dance. Keep it up boys.

RIDDLE: Green door--what's that secret you're keeping?

It has come to our attention that some of the more prominent members of the freshman class have left their mark on building E. Well--that's one way to have posterity remember you.

The big question around MSA is who really lives at 9344D Redwood? Joan and Bill, or Joan and Kay?

HOTLINE: What was that your philosophy teacher told you to crawl under Tommie?

Colorful lights are sweeping MSA!

And the big question of the year is: "How are the freshman enjoying the 13th grade?"

Will Mark, Cort, Rob, and Ed get kicked out of their house? (see answer next week)